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THURSDAY, JUNE 15.

WE have the pleasure to inform our readers that fresh arrangements have been made relative to the future conducting of the "Musical World," which will enable it to present at least twice its former attractions to the general reader, as well as to the professional subscriber. Since the death of the lamented gentleman, who so long and so ably conducted this periodical, up to the present time, the proprietors have been compelled to adopt the best means in their power to carry on the work until new arrangements could be made. But now that these are completed, they trust its improvement in all respects will be at once manifest. Engagements have been entered into with several professors and amateurs of high distinction, for the future conducting of the miscellany, and the variety of pens will insure it is confidently anticipated, a combined variety and excellence of matter. One or two of the gentlemen who have so long contributed to the "Musical World," will continue to afford it their assistance, but the editorship and general conduct of the work are entrusted to entirely new hands, and will be carried on in a manner, which, while it is wholly different from, will, it is trusted, prove greatly superior to any former plan. Original papers of immediate and abstract interest, are already preparing by several eminent hands, and will appear in quick succession. Various novelties in regard to the management and general bearing of the periodical are under consideration, and will be explained to our readers the instant they arrive at maturity.

The present editors beg leave distinctly to deny all connection with any preceding authorities, for whose principles and politics they profess no further consideration, than inasmuch as what in their opinion is good they intend to retain, and what in their opinion is bad, they are resolved to repudiate. This is an answer beforehand, to any attack that may possibly be levelled against the consistency of the "Musical World." To conclude, the present editors firmly trust, that, by unprejudiced opinions, rejection of all party influence, avoidance of personalities, a leaning to mildness rather than severity, and the general interest and utility of their periodical, as henceforward conducted, it may retain all the goodwill it has hitherto possessed, and win for itself at least, as much again. It is hoped that all who have corresponded with the late conductors of the work, may continue their kind offices to the present, who will not, it is hoped, appreciate them less warmly.

ROSSINI AT PARIS.

Certainly I should not have claimed for him the honours of a triumph.

Neither should I have required them to unyoke the four horses from the vehicle which serves him for a car;

Nor that they should offer him the keys of Paris on a golden salver;

Nor that they should send fifty of the most beautiful young girls of the country, clothed in white, to meet him, as they did to Alexander on his entry into Mexico, or to Fernando Cortez on his entry into Babylon (*sic*);

Nor that Monsieur de Rambuteau should have addressed him in a discourse under a triumphal arch at the barriers;

Nor that they should salute his arrival with a salvo of twenty-one discharges of cannon;

Nor that they should offer him a sword of honour.

Que Diable, then, is it you would have had? I could wish that his arrival had produced more of a sensation, more enthusiasm than that of the

first individual whom the King of Morocco or the Bey of Tunis might choose to send to us as an ambassador. Now that Paris has walls, they may as well serve for some purpose, were it only to realize the old expression, "Paris possesses within its walls the celebrated Mr. Thingamery;" or "The illustrious Mr. Machinery has been some time within our walls."

The papers have nevertheless remained silent. Some few have consented to consecrate two lines to the first musician of the age. This is indeed enough to make one doubt being in Paris.

But, journals that you are, what were you thinking of? Here is neither a question of a great poet, nor of a great painter, nor of a great philosopher; I perfectly understand you setting these gentlemen on one side, you are not made to busy yourselves with poetry, with painting, or with philosophy; but we have to do with a musician, and consequently with music; with music, which is the art that you have specially taken under your protection. I call to witness your clamours all about the pianists, flutists, harpists, violinists, clarionetists, flageoletists, pandeanists, cymbalists who come to gammon us.

"This word is not literary, it is, perhaps, the first time any one has dared to employ it in the elevated style, in the della Cruscan phraseology. Never mind, I uphold it; it completely expresses my idea, your own, and that of all.

Rossini would not be what he is, that is to say, the king of an art, which, though the latest, has attained, thanks to him, its perfection at the same time that it has met with the sympathies of the crowd, were it still necessary to give him an extraordinary reception. Have you then forgotten, organs of the Parisian public, that this same public has yawned at the first representations of "William Tell," and that you have to repair this moment of error and aberration?

But the journals have something else to do than to stimulate the public. They are satisfied with daily telling their subscribers, "Paris is Athens, you have replaced the Athenians;" and, on the faith of their journals, they patronise the arts by reading a romance for three *sous*, sitting in the room of a circulating library, and dancing attendance at a concert, to which they have obtained free admissions.

Let us pass our condemnation on the public. But the musicians, the singers, the composers, what are they thinking about? Not even a simple serenade to Rossini! This is, indeed, too bad. I will go out into the highways, I will collect a dozen fiddlers, and I will make them execute two or three rigadoons under the windows of the author of the "Barber of Seville;" and, to shame all the musicians of Paris, I myself will conduct the orchestra.

It is true that the musicians, to give a colour to their indifference, tell you in a whisper, "Rossini is ill, he must not be incommoded; the least noise does him injury. Pshaw! No one was ever killed by a serenade; and besides, what is there to hinder you, Messieurs musicians, from meeting in the concert-room of the opera, even

at Musard's, and there holding a great festival in honour of your master? They may say, if they please, that Rossini only lives for macaroni, that he makes his own sausages, that he thinks of nothing but new dishes. I maintain that Rossini is an artist, and that the emotion which he would experience in learning that they had given a *fête* in honour of him would be more favourable to his health than your precautions and your egotistical taciturnity.

I understand the passions of the school. I find it natural that Spontini should have his admirers, and that M. Meyerbeer should have his; but what opposition is not silent before "William Tell"? It is, in fact, the *chef d'œuvre* of modern music. Do you not perceive in listening to this composition that Rossini is a true genius? Powerful, varied, original, fertile, he is the last born of that family of Italian artists which has enlightened or charmed the world in every age; he is great as Dante, as Ariosto, as Titian.

I am sorry to say all these things of a contemporary. It may appear like flattery. No matter, one may flatter Rossini. Of all the artists of our time, he is, perhaps, the only one without vanity.

Yesterday, in passing before the hotel where the author of "William Tell" resides, I heard, under his windows, a barrel-organ playing an air from the "Barber of Seville;" it is the only homage that Rossini has received from the musicians of Paris, and even this homage was offered him by a countryman.—*Briannia*.

CORRESPONDENCE.

PROFESSOR TAYLOR AND SPOHR.

To the Editor of the "Musical World."

SIR,—In your last I perceive a letter from the Professor, in which he states that he expects the arrival of Spohr,—that Spohr has promised him, the Professor, to do this that and the other. As I perceive no editorial commentary to the said epistle, I take occasion to enquire whether or not the Professor has made any engagement with the gifted composer.

I am, Sir,
Your obedient servant,
DE LUNATICO INQUIRANDO.

(Our correspondent is evidently a *cornichon*—we insert his letter however, for this reason, that, not knowing precisely the bent of his waggery, and being yet desirous of sifting it to the dregs, we think the best mode of satisfying our curiosity, is to tax the ingenuity of our readers,—one or more of whom may perhaps help us to a commentary explicatory. We believe, nay we know that the Directors of the Philharmonic have engaged Dr. Spohr, but further we cannot say.—ED. M. W.)

MENDELSSOHN, MADAME OURY, AND THE PHILHARMONIC SOCIETY.

SIR,—Is it true that the Directors of the Philharmonic have altered their intention of performing Mendelssohn's symphony in A minor, because Madame Oury is to play one of his concertos?—Why cannot two works of Mendelssohn's be done, seeing that we have had two of Beethoven's,—and why is Spohr's overture to *Faust* never performed?

I am, Sir,
Your obedient servant,
VERAX.

(To the first question we can answer, yes, and we are sorry for it.—The why's No. 1, and No. 2, are out of our power to satisfy.—The Philharmonic Directors must best know their own business.—ED. M. W.)

To the Editor of the "Musical World."

SIR,—I was much surprised at a portion of a paragraph in your last number, stating that 100 choristers from the Sacred Harmonic Society, were to assist at the ensuing Birmingham Festival; now, I always understood that these great Musical Festivals were in some measure intended to benefit the profession, (whose cause you have so frequently and ably advocated,) by calling in their aid and giving them employment at a season of the year when no London engagements are to be had; by the paragraph alluded to, it would seem, that on the present occasion, it is to be made an excuse for giving the amateurs an excursion into the country by paying their expenses; but, I would put it to the good feeling of these amateurs, how far they can reconcile to themselves the idea of depriving the hardworking and miserably paid chorister of that bread which for years he has worked so hard for, by careful training and study to obtain something like a living; again, the very word amateur conveys the idea of a lover of the art; if they really claim the title, they must or ought to have some regard for its professors, and I would tell these amateurs, that much as I commend their laudable anxiety to promote the art, it must be evident to the well thinking portion amongst them, that they have not made that progress in chorus singing which their first year's performance led their best well wishers to anticipate, and regret exceedingly that with the body of the Exeter Hall chorus, their progress has been anything but satisfactory; in proof of which, I would merely remind any party who was present at the Female Musicians' Concert, a few weeks since, of the execrable performance of Handel's "L'Allegro ed il Penseroso," for of all the miserable specimens of chorus singing that was ever listened to, that I believe exceeded them all. I will not stop to enquire whether this is owing to the inability of those whose business it is to put them in the right way, (for I firmly believe that the amateurs properly trained, could compete with the professors); but all who have the opportunity of attending the Opera, Ancient Concerts, Madrigal Societies, &c., where professional parties alone are employed, and one is accustomed to all the light and shade, crescendos, &c., in chorus singing beautifully executed by a body of well trained voices, must regret with me the sad want of comprehension of their subject by the Exeter Hall chorus.

If these amateurs are to go to Birmingham, let them go as amateurs only; but I would advise all professional men to avoid being mixed up with them, for it will most certainly prevent any person of judgment from ever engaging them again; in one word, let the Exeter Hall people for once give a concert without the aid of professors, vocal or instrumental, and then the public will be fully aware how far the claims of these persons over the regular professor are to be justified.

I cannot conclude without condemning the Birmingham Committee and its conductor. To the former is committed a great trust, that is of raising and disposing of a sum of money for charitable purposes, by the employment of the professors of an art, who have always been ready to give every assistance in their power to aid the cause of charity; do the committee feel that it is acting with justice towards that art and its professors, when it calls in the aid of clerks, tradesmen, and others who have employment all the year round, and merely take up music as a recreation, depriving the professor of those engagements which his talent may entitle him to look forward to, and on which he relies for the support of himself and family. As for the Conductor, I hardly can find words to express the indignation I feel that a man whose family have made their fortunes

in the profession, and who is indebted to the art for the high rank he holds, should so far forget himself as to permit his name to appear as conductor of a festival, 100 performers at which, are to consist of London tradesmen, to the injury of the regular artist; it is to me unaccountable. I do not believe there is another conductor, of any celebrity, but who would have remonstrated with the committee on the absurdity and wickedness (for such I consider their conduct in employing unskilful amateurs, and robbing the professor of his just rights,) of making such engagements. Lastly, I regret having occupied so much of your valuable time in reading what I have penned, but being a real lover of the "Divine Art," I feel warmly on the subject, hoping that you will long continue to use your powerful influence in benefiting music and its professors.

Yours respectfully,
AN AMATEUR of the old School.

June 6th, 1843.

ENGLISH MUSICIANS.

The following is so good a specimen of the liberal feeling of the better portion of the press with regard to our English musicians, that we quote it entire.—

"Mr. Mudie, a pianist and composer, terminated yesterday afternoon a series of classical concerts, the object of which was to produce his own compositions as well as to secure the performance of good music. English talent has but rare opportunities of displaying itself, and when such works are heard as those that have come before the public at the meetings of Macfarren and Mudie, the deepest regret must be felt that there is not a wider field to encourage the efforts of our own composers. We have heard lately music of Sterndale Bennett, of H. Smart, of Macfarren, of Mudie, of Davison, of Richards, of Loder, and others of the young generation of musicians worthy of any name or of any country. It is not merely musician-like knowledge which is displayed by these composers, but there is evidence of poetical sentiment and impassioned feeling to be traced in their writings. Take two specimens in yesterday's (Thursday, June 8) programme—a song called "Retrospection," by Mr. Mudie, and a duet, "The wandering wind," by Mr. E. Loder. The opening recitative of the former glides admirably into the lovely air, "Thou too fair river," and the surpassing beauty of the last phrase, "Man's heart no second summer knows," cannot escape the attention of the most listless hearer. It was beautifully sung by Miss Marshall, who, by the way, in Gluck's "Che farò," sang with a power, feeling, and steadiness of style, which we had not given her credit for, but which we feel most happy to record. Loder's duet is a most graceful piece of writing. Miss Birch and Miss Bassano sang it charmingly. It is for two *soprani*, and the one voice seems to echo the sentiment of the other. The subject, which is strikingly original, as well as pleasing, harmonizes delightfully with the words. Miss E. Birch, Miss Messent, Mr. Stretton, and Mr. Cox, were the other vocalists. Mr. Cox is a pupil of Mr. James Bennett, and reflects credit on his master. In the present dearth of tenors (for so great has it become that amateurs are compelled to submit to the vulgar style of tavern tenors), we were glad to find such an equitable quality of voice in Mr. Cox, and if he perseveres in the laudable system of adhering faithfully to his text, there will be a good opening for him. There was some good instrumental music in Mr. Mudie's scheme; Blagrove, Hill, Gattie, and Lucas, playing one of Haydn's quartets, and Mr. T. M. Mudie, Mr. G. Cooke, Mr. Lazarus, Mr. C. Harper, and Mr. Waetzig executing a movement of Beethoven's quintet for piano, forte, oboe, clarinet, horn, and bassoon."—*Morning Post*.

REVIEW.

The Psalter, or Psalms of David, with Chants, arranged for the daily Morning and Evening Service, by SAMUEL SEBASTIAN WESLEY, MUS. DOC.

T. W. Green, (Leeds), J. G. F., and J. Rivington, (London.)

This is, beyond all comparison the most excellent work of its kind that ever came under our notice. Under the care of Dr. Wesley, such a compilation would be sure of displaying the qualities of classical correctness, judicious taste, and general utility. The best things from the best sources might be relied upon—and improvements, where improvements were necessary, no less certain of being found. But in addition to all this, we have many original compositions from the distinguished pen of Dr. Wesley himself—some of them, though merely short chants of fourteen bars, of exceeding beauty and freshness. The style in which the book is got up, is in all parts, most elegant. The text of the psalms is printed at length, in exquisitely neat and legible type, and the music is given at the head of each psalm in vocal score, with a pianoforte accompaniment. The intention of this excellent publication is thus explained by Dr. Wesley.—

"The objects in publishing this Psalter, have been to present the cathedral and other choirs, and persons whose duty and pleasure it is thus to sing the Psalms of David, with a collection of chants comprising all the really good chants in use which possess any distinctive feature of excellence, and those chants arranged with the words of the psalms side by side, so that the necessity of using two books, one for the words, another for the music, is obviated, and to supply a POINTED psalter which might not present a disfigured and confused appearance, but be so arranged, that whether read or sung from, the text should be equally available. The psalter was prepared with a more particular reference to the use of the choir and the congregation of the parish church, Leeds, and its daily use at that church for some time past, has confirmed the utility of its design. The work is, however, now adopted in other places of worship; but for domestic use, whether it be viewed as a merely musical work, or as an incentive to devotion, its character, as well as its handsome and expensively prepared appearance, entitle it, it is presumed, to consideration."

The beauty and utility of the work are beyond a question, and the reasonableness of its price, place it at the disposal of the multitude of organists, &c. There are two editions, one in octavo, the other in quarto. The price of the former is 14s., of the latter 18s. Our heartiest recommendation of this work proceeds from a thorough conviction of its excellence—the result of a minute and careful examination.

Balfe's opera has been published in Paris at the house of Bernard Latte. The subscription for the monument to Baillott, the violinist, already amounts to ten thousand francs.

Musical Intelligence.

Metropolitan.

CONCERTS OF MR. T. M. MUDIE, MISS BINCKES, MR. BENEDICT, MR. W. H. HOLMES, MR. CIPRIANI POTTER, AND MR. WILLY.

The last week has been prolific of classical concerts. The third concert of Mr. T. M. Mudie occurred on Thursday morning at the Hanover-square Rooms, and presented many attractions. The chief of these were a new *canzone* M.S. in G minor, by Mr. Mudie, to one of the sonnets of Petrarca, commencing "*Che fanno meco omai*," a composition of great power and beauty, which was artistically interpreted by Miss Bassano, and received with deserved applause—and a set of two *etudes de style*, composed and performed by Mr. Mudie, and entitled *La reverie* and *L'allegrezza*; the former is a thoughtful and elegant *andante* in E flat, the last a sparkling *allegro* in G major; both evince great beauties and a thorough comprehension of the qualifications of the instrument for which they are written, and both received more than justice at the hands of Mr. Mudie. Miss Marshall, of the Royal Academy, was charming in Mr. Mudie's tasteful song "*Retrospection*," and Gluck's fine aria "*Che farò*." Miss Messent gave a pretty song, "*To Rosalind*," by Mr. Mudie with good effect, and Miss Eliza Birch was not less praiseworthy in her rendering of Haydn's "*Mermaid's song*." Miss Birch sang the *non mi dir* of Mozart to perfection. Besides the above there were several of the vocal compositions of Beethoven, Rossini, Winter, Keller, Mercadante and Donizetti ably performed by Mr. Cox, Miss Bassano, Mr. Stretton, the Misses Birch and Eliza Birch, &c.—a charming little duet by Edward Loder, "*The Wand'ring Wind*," deliciously sung by Misses Birch and Bassano—a violin quartet of Haydn, admirably executed by Messrs. Blagrove, Gattie, Hill, and Lucas—the first movement of Beethoven's pianoforte quintet in E flat, which received all justice at the hands of Messrs. Mudie, Grattan Cooke, Lazarus, C. Harper and Waetzig—several other songs by Mr. Mudie—and a madrigal of Weelkes,—"Lady, thine eye," (one of his best), efficiently rendered by the young ladies of the Royal Academy. We trust that the success of these concerts will induce Mr. Mudie to renew the series next season. Such healthy music merits propagation.

At the concert of Miss Binckes, on Thursday evening, in the Hanover-square Rooms, we were favoured with a programme of great variety, which was highly relished by one of the most crowded assemblies of the season. Miss Binckes is a pupil of Mr. Aspull the pianist and composer, and does him infinite credit. The

young lady played the two last movements of Chopin's second concerto in F minor—(Chopin appears to be getting at last into vogue among our pianists)—Thalberg's *Sonnambula* fantasia—the *Norma* duet, for two pianos, of the same composer, with Miss Vandenberg, another clever pupil of Mr. Aspull—and the two final movements of Mendelssohn's *trio* in D minor, in which she was admirably seconded by Messrs. Thirlwall and Hausmann. In all these Miss Binckes displayed a great degree of energy and force, and undoubted promise of future excellence. Among the other instrumentalities were a harp fantasia splendidly executed by Mr. J. Balris Chatterton—a ditto for the *concertina* by the clever Giulio Regondi—a ditto for violoncello by Mr. Hausmann, who was in excellent cue—and a violin solo by Master Thirlwall (aged seven) pupil of his esteemed papa, a prodigy of infant precocity, which was encored with acclamations. Mr. John Parry gave his "*Sleeping Beauty*" with irresistible effect, and being encored, substituted the "*Anticipations of Switzerland*." Miss Dolby sang H. B. Richards's "*Blind Man and Summer*," accompanying herself—"Una voce poco fa"—and a duet with Miss Birch; which latter young lady gave, in excellent style, a cavatina by Pacini and Mr. Aspull's pretty ballad "*Light of my Soul*," in which she performed the double part of *pianiste* and vocalist, and was loudly applauded. There was also some interesting vocal music by Signor Giubelei, Mr. J. Haigh, Mr. James Bennett, Miss Binckes and Miss Galbreath. Mr. Aspull conducted with spirit and discrimination.

Mr. Benedict's concert (on Saturday morning, in the concert room of her Majesty's Theatre) was, as usual, the most varied and generally attractive of the entire season, and drew together a concourse of auditors, and *would-be*-auditors to describe which were impossible. To detail the items of the programme would take up our whole number, we must, therefore, briefly premise that the vocalists were Grisi, Persiani, Albertazzi, Novello, Rainforth, Shaw, Monanni, Nissen, Pacini, Moltini, Mario, Fornasari, Balfe, Wilson, John Parry, R. Costa, Lablache, F. Lablache, Staudigl, Brizzi, and the young gentlemen of her majesty's chapel royal. The vocal music performed by this galaxy of talent, consisted of innumerable favourite and hacknied *morceaux*—a selection from Donizetti's new *serio* and *comico* operas *Linda di Chamouni* and *Don Pasquale*, better than Donizetti's ordinary style—a selection from Balfe's new opera *Le Puits d'amour* which is respectable—a selection from Mr. Benedict's M.S. opera, which evinces much dramatic power and a fund of original thought. A *villanella* (a

kind of madrigal) a *recit.* and *aria* by Staudigl, and a ballad by Clara Novello, were greatly admired and applauded. The instrumental portion of the concert called the forces of M. Garreau (a violoncellist,) Signor Emiliani (violinist,) M. M. Drey-schock and Benedict (pianists,) and Signor Puzzi (cornist,) into full play, and the pieces allotted to them were effectively delivered. Mr. John Parry was loudly encored in his "Sleeping Beauty," which he interpreted to perfection. Perhaps the best thing in the entire concert was the concluding item of the programme, a magnificent *motetto*, "*Alla Trinità*," by Palestrina, sung by the young gentlemen of her majesty's chapel. This, of course, nobody stayed to hear. The conductors of this gigantic concert were Signor Gabussi, Mr. Balfe, and Herr Benedict himself, who excellently fulfilled their vocations.

Mr. W. W. Holmes's morning concert, in the Hanover-square-rooms, took place on Saturday, commencing at half-past one o'clock and concluding at seven. The programme was various and excellent. The most interesting feature of the concert was a MS. pianoforte *quartet*, the composition of Mr. Holmes, which was played to perfection by the composer, Messrs. Goffrie, Willy, and Hausmann. The first movement is animated and brilliant, but too exclusively adapted to the display of the pianist; there are however, some admirable points and plenty of fluent melody in it. The slow movement is very expressive, but very short, in fact, a little song without words. The *finale*, is the *cheval de bataille* of the composition, admirably dispersed among the four instruments, full of energy, sparkling with novel effect, and altogether highly creditable to the eminent ability of the composer. This quartet was loudly and deservedly applauded. Mr. Holmes, moreover, performed a superb sonata, in C major, by Beethoven, Op. 53, with consummate skill, and his own popular *Capriccio a la Suisse*. A most interesting display of the talents of Mr. Holmes's pupils occurred at the latter end of the second part. This consisted of a *solo* of Hummel, cleverly performed by Miss Ely, (R. A. M.)—ditto of Thalberg, no less ably rendered by Mr. Henri Laurent.—Dreyschock's *Le Regret* interpreted to perfection by Miss Theed,—a study in A minor of Thalberg, rendered with great executive power by Mr. S. J. Noble, (R. A. M.) and the finale from Mozart's magnificent duet in F major, performed with infinite taste and spirit by Mr. Holmes himself, and his clever pupil Mr. Walter Macfarren. The finale of the second part consisted of a novelty in the shape of Rossini's overture to *Semiramide*, arranged for eight pianofortes, and distributed among sixteen performers, all pupils of Mr. Holmes, who himself took a part in the proceedings. The effect was capital

through M. Czerny's arrangement is very meagre. The executants were Mr. W. H. Holmes, Mrs. Allingham, Misses Cottier, Davis (R. A. M.), Ely (R. A. B.), Forsyth, Jupe, Theed, and Emily Theed; Messrs. Burford, Laurent, Walter Macfarren (R. A. M.), Carlo Minasi, Noble (R. A. M.), J. Patterson, and L. Emanuel. All of these, and in especial the Misses Ely, Theed, and Emily Theed; Messrs. Noble, Laurent, Walter Macfarren, and Carlo Minasi, do infinite credit to their talented instructor. Among the other instrumentalities of the programme, were a harp fantasia by Mr. J. Balsir Chatterton; fantasias on the violin and violoncello by Messrs. Willy, and Hausmann, and a concertante, for a brace of flutes, by the Messrs. Card. The vocal music had some capital features. Herr Staudigl gave Mr. Holmes's fine *scena* the "Maniac," with startling effect. John Parry was delicious in his "Sleeping Beauty," and "Anticipations of Switzerland," in the former of which, he was encored, and accepted the honour, and in the latter of which he was encored, and declined the honour. Mr. Clifford, an improving tenor, (pupil of Mr. G. A. Macfarren,) was very successful in the pretty ballad "Oh blame me not," from the *Devil's Opera*. Herr Staudigl was encored in J. L. Hatton's effective song "Revenge." Mr. Ferrari sang very tastefully a pretty ballad by Signor Crivelli—and—but we cannot enumerate further, or we shall be out of breath. Suffice it, the other vocalists were Mdlle. Lang, Mrs. W. Loder, Madame Albertazzi, Madame Caradori, Signor Brizzi, and a tribe of glee singers, and madrigalists, who gave us a heap of glees and madrigals, the former of which were profoundly edifying. Altogether this was one of the most brilliant morning concerts we ever recollect, and can hardly fail of adding to the already high estimation in which Mr. Holmes is held by the public. Mr. Lucas conducted.

Mr. Cipriani Potter's concert was a complete morning Philharmonic. It took place on Monday in the Hanover-square Rooms—the programme was so generally excellent, that we are induced to reprint it. It was as follows:—

PART I.

Sinfonia in G Minor (composed expressly for the Philharmonic Society) Cipriani Potter.
Duo, Miss Clara Novello and Mrs. Alfred Shaw. "Ah perdona," (*La Clemenza di Tito*) Mozart.
Air, "Der Kriegslust," Herr Staudigl (Jessonda) Spohr.
Concerto in E Flat, Pianoforte, Mr. Potter Beethoven.
Recit. e Cavatina, Miss Clara Novello, "Tu che accendi," "Di tanti palpiti" Rossini.
Terzetto, Miss Clara Novello, Mrs. Alfred Shaw, and Herr

Staudigl, "Soave conforto," (Zelmira) Rossini.

PART II.

Sinfonia in E Flat Mozart.
Recit. ed Aria, "Tranquillo io son," "Ombra adorata," Mrs. Alfred Shaw, (Romeo e Giulietta) Zingarelli.
Aria, "Stille noch dies Wuth," Herr Staudigl (Faust) Spohr.
Larghetto ed Allegretto, from Concerto in C Minor, Pianoforte, Mr. Potter; the obligato Accompaniments, for Flute, Hautboy, Clarinet, and Bassoon, by Messrs. Card, G. Cook, Williams, and Baumann Mozart.
Duo, Miss Clara Novello and Mrs. Alfred Shaw, "Giorno d'orrore" (Semiramide) Rossini.
Overture (Egmont) Beethoven.
Leader, Mr. Cramer—Conductor, Mr. Lucas.

Mr. Potter's symphony is a great work, and would do honour to any composer now living. It was superbly performed, by a splendid orchestra, under the conduct of the composer. The symphony of Mozart and the overture to *Egmont* were also finely performed, but especially the latter. Mr. Potter, in the difficult *concerto* of Beethoven, proved himself a pianist of first rate pretensions, accomplished in every *manœuvre* of the instrument, and evincing the style and conception of a consummate artist,—he was enthusiastically applauded, and was no less approved of in his exquisite performance of the fanciful, but less elaborate composition of Mozart. The vocal music, with the exception of the two songs by Spohr, admirably rendered by Herr Staudigl, and the charming but hackneyed duet of Mozart, was indifferent in all respects; poor as to composition, and worse than poor as to performance;—so much for great names! This was on the whole, decidedly the foremost concert of the season for its *classical pretensions*. The attendance was numerous and fashionable—and included almost every artist of consideration now in the metropolis.

Mr. Willy's concert, on Monday night, had also the advantage of a grand orchestra, which performed Mozart's prodigious symphony in G minor, and the overtures to *Prometheus* and *Euryanthe* with admirable spirit, under the direction of Messrs. Sterndale Bennett (part 1), and Henry Westrop (part 2).—Mr. Willy's violin performance of a new solo, by De Beriot, was greatly applauded—and still more welcome was his fine delivery of the Kreutzer duet of Beethoven, for piano and violin, in which he was admirably seconded by the masterly pianoforte playing of Mr. W. H. Holmes.—This was deservedly cheered to the echo. The other instrumental piece was a fantasia for harp, by Mr. J. Balsir Chatterton, accompanied by the orchestra, and capi-

tally performed. The vocal music contained much that was excellent. A duet from Spohr's *Last Judgement*, by Miss Lucombe and Mr. Hobbs—a famous song from Mozart's *Seraglio*, by Herr Staudigl—Mr. Holmes's "Maniac," and Mr. J. L. Hatton's "Revenge," by the same vocalist—the trio "*cosa sento*," from *Figaro*, by Miss Birch, Mr. Hobbs and Mr. Lucombe—"There is a bower," a pretty arietta from the pen of Benedict, by Mr. Hobbs—John Barnett's air with horn obbligato, from "The Omnipresence of the Deity," by Miss Dolby, ably accompanied by Mr. Jarrett—Henry Smart's *Estelle*, by Miss Dolby, shorn of the whole of the episode in E major, (a proceeding only pardonable on account of the evident indisposition of the lady, who would however have acted more wisely, and more kindly to Mr. Henry Smart, had she altogether omitted the song), accompanied by Mr. Henry Westrop on the piano—a pretty, but somewhat trivial duet of Edward Loder, "The feast of the Flowers," by the Misses Birch and Dolby,—and an Italian cavatina of Pacini, sung with great power, by Miss Birch, were among the best vocal things performed. The first movement of Macfarren's trio, "Good Night," from the *Devil's Opera*, was entrusted to the Misses Birch, Dolby and Lucombe, but against this spoliation of a fine composition, we must loudly protest; for, while the audience derive no pleasure, the composer derives no profit, and good taste is manifestly outraged. On the whole, Mr. Willy is entitled to the most liberal praise for the general management of his concert—since, in addition to his own admirable playing, he provided a good orchestra, his vocalists were, with one exception, entirely English, and the better half of his programme was made up of the works of English composers. We wish Mr. Willy's example were more generally followed up by the concert-giving profession—in which case, our young and rising musicians might have some chance of repaying themselves for their years of toil and study. Mr. Willy is made of the right stuff for us—a conscientious artist, and a true Briton. We drink to his health.

Provincial.

BIRMINGHAM, June 5.—MR. ELLIOTT'S CHORAL MEETING.—"The more complete announcement of this approaching meeting will be found in our columns of to-day. The whole of the singers—and this is an interesting feature—will be persons who have been taught on Wilhem's method by Mr. Elliott, and who, at his request, generously come forward to advance his interests, by giving a public specimen of the effects of his labours. We believe that a company of singers so numerous as will then be assembled has never yet been listened to in Birmingham. Of the character of the music, and

of the correctness and expression with which Mr. Elliott's pupils sing, we can speak from personal experience. The fact is alike creditable to the power of the system and the zeal of the teacher, since we have been creditably informed that the majority of the ladies and gentlemen who will form the choral company were, a twelvemonth ago, wholly unacquainted with music. Mr. Elliott was the first to introduce Wilhem's system to the inhabitants of this town, which certainly entitles him to all the success that has attended his exertions, and gives him a fair claim to extensive patronage and support on the present occasion."—Thus far a contemporary, *The Birmingham Advertiser*, in whose columns the notice first appeared. Coinciding, as we do, with the opinion that it expresses respecting the merits of Mr. Elliott, we do not think it necessary to weaken its force by altering the language in which it is delivered. We had the pleasure of being present at a meeting of Mr. Elliott's pupils on Thursday, in the great room of the Philosophical institution, and being impressed, from our observation of what we witnessed with the strong conviction of the talents of the master and scholars equally, we have the less difficulty in believing that what they promise for the meeting in the Town Hall, they will amply fulfil. They sang, on Thursday, six or seven concerted pieces—some sacred, and others secular—with great correctness, in excellent tune and time, and with a just attention to the lights and shades, as they are figuratively called. The singing was unaccompanied by any instrument. It was the voice alone that gave the starting note, and that sustained the harmony. To preserve a due firmness and a uniform tone is, under such circumstances, no small difficulty. The best trained singers are apt to get flat without the regulating chord, and sometimes with it. Mr. Elliott's pupils, however, contrived to take so thorough a grasp of the notes as to hold them without feebleness or slipping from the beginning to the end. After singing some pieces in the way of rehearsal, Mr. Elliott directed the class—which, we may just observe, is not all, nor, in a great part, youthful; many of them are, indeed, older than their instructor, and, therefore, neither their ears nor their tongues can be supposed to possess any peculiar acuteness or flexibility—to sing a piece—"My Lady is as fair as fine," which they had never practised or sung before. The class *sofa'd* the madrigal in the first instance, combinedly and in sections, and then went through it according to the words with the most perfect ease and accuracy! For the most part, our English singers resemble that honest chorister mentioned in Handel's life, who could sing at sight, but not at first sight. Mr. Elliott has the merit of amending this national defect of our vocalists, for his pupils not only sing at sight, but sing at first sight well. On the whole, we enjoyed a very great treat on Thursday; and we look confidently forward to one yet more complete, when the more complete exhibition now announced shall take place.

NORWICH, JUNE 3.

The Philharmonic Society of this town gave a concert on Monday evening, the programme commencing with the symphony in C minor of Beethoven, was various and good. Among the vocal pieces was Mr. Sterndale Bennett's charming canonet "To Chloe in Sickness." The performances of a society like this are not fairly open to criticism; they are the efforts of individuals anxious to please, and to whom those parties who are admitted to the concerts are much indebted for an agreeable evening's entertainment. But if we do criticise, we can with truth say, that the manner in which the vocal and instrumental pieces were executed would well

stand the test of criticism. Haydn's *sinfonia* with the overture to *Jessonda* and *Der Freischütz* were performed in a style that may justly be termed "first-rate." We mention the name of Mr. Frank Noverre as the conductor of this concert, because it is due to that gentleman to say, that much of the success of the performance was owing to the admirable manner in which he executed his functions.

LIVERPOOL, JUNE 1.

The Anacreontic Society's concert was given last evening by the members of the society; the selections were of a popular character, and appeared to give much pleasure to the numerous assemblage that filled the round-room of the Rotunda. Miss Poole and Signor Giubilei had assigned to them most of the duty in the vocal department, and Mozart, Donizetti and Rossini, with others, were laid under contribution for the occasion. We were much pleased with Miss Poole in her ballads, which she sang with great truth and judgment. "O! would I were a boy again," told with the audience as executed by Signor Giubilei. The novelty of the evening consisted in the performances, on the violin, of Mr. Hayward, who had been expressly engaged for the concert. He is a very clever artist, with that command over his instrument which long practice can alone ensure. The applause was general and deserved.

LIVERPOOL, JUNE 3.

PHILHARMONIC SOCIETY.—The society's third dress concert for the year was given, on Monday evening, in the Lecture-hall of the Collegiate Institution, and was attended by even a more numerous auditory than assembled on the last occasion.

Weber's opera of "*Der Freischütz*" was performed entire, with the exception of the incantation music, by a band and chorus comprising upwards of one hundred persons, more numerous than was ever heard before out of London at any representation of the opera.

The overture was played in excellent style by the orchestra, which was strengthened by the principal members of the band of the Theatre Royal. The power of the voices was heard to great advantage in the opening chorus "Victoria," and the laughing chorus. Mr. Armstrong took the solo at short notice through the indisposition of Mr. Lewis. The solo parts of the trio and double chorus, "Oh, dark and dismal," usually curtailed in the English version, were sung by Messrs. Ryalls, Wearing, and Armstrong. The chorus of huntsmen, "Fortune may return to-morrow," was very finely given. Mr. Ryalls is an undoubted acquisition to this society, and sang the difficult scena, "Oh, I can bear my fate no longer," in a style that reflected the highest credit upon his taste. Mr. Armstrong also deserves commendation for the manner in which he sung the scena, "Haste, nor lo-e the favouring hour." The duet, "Come be gay," by Miss Stott and Miss Aldridge, was encored, and terminated the first part of the concert.

The second part was prefaced by the overture in D, of Bernhard Romberg. The polacca, "If a youth," was sung by Miss Aldridge, and Miss Stott got through the scena, "Before my eyes beheld him," in a very creditable manner. The "Huntsmen's chorus," was unanimously encored, as was also the "Chorus of bridesmaids." The song, "My aunt, poor soul," and the air, "Let not sorrow," were sung by Miss Hammond, and the viola obligato accompaniment performed by Mr. Aldridge, the leader of the Theatre Royal, in excellent style.

The exceedingly long and difficult finale, usually omitted entirely when performed in English, was given with force, precision, and taste, and the concert, which afforded the utmost satisfac-

tion, terminated about half-past ten o'clock. Mr. H. Aldridge as leader, Mr. Z. Herrmann, as conductor, and Mr. Sudlow at the organ, acquitted themselves well.

MANCHESTER, JUNE 3.

THEATRE ROYAL.—On Monday, *Maid Marian*, one of the numerous operas of Sir H. Bishop, was produced, but not very successfully. Where were the musical lovers of Bishop on this occasion—where the persons that were so eager to see the *Maid Marian* of "our own Bishop" brought out at this theatre? If the performance was not equal to the composition, at least they could not know it beforehand; and it is little encouragement for a manager to produce operas which, to say the least, are *passé*, to oblige parties who yet fail to avail themselves of the opportunity of hearing them. The beauty of Bishop's glees, choruses, &c. cannot be doubted when sung in detached parts, but we must be excused saying that we have not yet seen an opera of his that will compete in interest, connexion, and melodical combination with even the English translations of Bellini, Rossini, and Beethoven, to say nothing of Balfe and Barnett.

HARGREAVES CHORAL SOCIETY.—On Thursday evening this flourishing society gave a concert in the Wellington Rooms, Peter-street, which were exceedingly well filled. The selection of pieces was miscellaneous, and was almost entirely composed of old and deserved favourites, so that little observation (especially after the programme) is required from us. The overtures to *Anacreon*, *L'Italiano in Algieri*, and Weber's *Jubilee Overture*, were remarkably well given by the band. Molique's fantasia for the violin, introducing Swiss airs, was admirably given by Mr. Seymour, and was loudly applauded. Mr. D. W. King sang Purcell's "Mad Tom," and "In my triumphant chariot hurled," with much taste and effect. Mr. Lenox sang the ballad of "I resign thee" with much feeling, and Mr. Lindley's concerto on the violoncello was very warmly received. The concert concluded with that fine chorus from *Alexander's Feast*, "The many rend the skies."

Miscellaneous.

ITALIAN OPERA.—The *Stabat Mater* of Rossini was reproduced here on Monday night, with some considerable improvements in the caste—Mario for Rubini—Fornasari for Ronconi—Grisi and Brambilla for two others whom we have forgotten. A renewed acquaintance with this work by no means enhances our opinion of its quality. It is—We speak it advisedly—literally the most over-rated composition ever penned. It has not a spark of devotional feeling, and cannot boast even a *profane* elevation of sentiment. We confess we can see but slight difference between the style in which Rossini has treated the *Stabat*, and that which is remarkable in the *Miserere* of Donizetti,—in fact, of the two, we really prefer the latter. Neither of them approach mediocrity, viewed in the light of church music—and as modern Italian opera music, they rise very little above the ordinary common-place of the day. The chief merits of Rossini's *Stabat Mater* are the skillful manner in which the choral parts are voiced, and the generally brilliant effect of the instrumentation. That said,

all is said that can be justly said in its favour.

The performance on Monday night was, generally speaking, admirable, and the reception was far more enthusiastic, than we could have desired, as well-wishers of art. The encores were numerous. Grisi was superb in the *Inflammatus*, and Fornasari more than respectable in the *peccatis*. The attendance was very numerous, considering the various attractions of the night at other places—Her Majesty's visit to Drury Lane—Charles Kean's first appearance at the Haymarket—M. Bouffé, at the French play, and Mr. Willy's concert at the Hanover-Square Rooms, for examples.

ACADEMY BALL.—About 800 persons of rank and distinction attended the fancy ball which took place at the Hanover Rooms, on Friday evening, for the benefit of the Royal Academy of Music. A band of forty excellent artists attended, under the direction of Mr. T. Wieppert; and M. Kendon acted as master of the ceremonies; it was a most brilliant affair.

(From a Correspondent.)

ST. HELIER'S, JERSEY. JUNE 9th.

THE MORNING SINGING at the CATHOLIC CHURCH.—The Choir is much improved both in number and effectiveness, and they sing with an ensemble that leaves nothing to desire. Miss Rafter* executed a *solo* on Sunday Morning last. She is much improved.

MELODIST'S.—The Duke of Cambridge will honour the Melodist's Club with his presence, on the 29th inst., when the last dinner of the season will take place, to which the following artists have been invited. Camillo Sivori (violin), Jarrett (horn), and Benedict (pianoforte.)

FREDERICK VENUA.—A correspondent informs us, that the mistake regarding the individual who gave a concert on the 15th ultimo, which appeared in the *Sunday Times*, was corrected in that paper, on the 28th of May. The person who got up the concert, was a son of Robert Venua, of Cambridge—and not of Frederick Venua, of Reading. It was a juvenile speculation in crotchets and quavers, in which most of the performers had to pay for their own piping.

Don Giovanni will be performed to night, for the last time this season, at her Majesty's theatre.

MEYERBEER, the popular composer of *Robert le Diable* and *Les Huguenots* has been elected honorary member of the

* This promising vocalist is, we hear, intended for the Lyrical Stage. Her being yet so young, (only eighteen,) was deemed the only objection to her undertaking the most arduous vocal characters, when she was invited to a private hearing both at Drury Lane, and Covent Garden, at the commencement of the season just now over. Her beauty, manner, and musical acquisitions created, on those occasions, the strongest impressions in her favour.

Royal Academy of Music, at the instance of the Earl of Westmoreland.

MIND NUMBER ONE.—The Tombola Concerts, which have been announced, have furnished several composers, who publish their own works, with a capital idea. They intend to advertise something of the sort, and to have *no blanks*, but every person who purchases a seven shilling ticket, will get, at least, three shillings worth of "my music," which has been for months and years, a dead stock upon the shelves in "my warehouse."

Oh what a gull
Is Johnny Bull!

Rubini has been singing at the Opera, at St. Petersburg, with the greatest success.

LUMLEY versus THE PHILHARMONIC.—We perceive by advertisements in the newspapers, that Rossini's *Stabat Mater* is to be represented at the Opera House, on Monday next. How comes that? most of the opera band, are engaged for the Philharmonic Concerts, the seventh of which, will take place on Monday evening. Well may Lindley and others say, "How happy could I be with either, were t'other dear charmer away." We anticipate some very discordant contrary motions.

—Mdlle. Kathinka Heinefetter, the heroine of the recent Brussels tragedy, does not take the veil. She intends performing in some towns in France, and then proceeds to Italy.

—Rossini, whose medical advisers have pronounced his illness not to be of a dangerous nature, will, it is said, superintend the reproduction of "*La Donna del Lago*," should his health permit him. The performance intended to be given in honour of him has been postponed, as he is, for the present, not to witness any spectacle which might excite him. Spontini, Donizetti, and also Meyerbeer are to produce novelties for the Académie Royale; but the latter composer is, by virtue of a contract, not allowed to deliver his work till after the two former composers' operas have been represented.—*Britannia*.

—Döehler and Ernst have obtained the most unprecedented success at Copenhagen. At a concert for the benefit of the poor, Döehler received the news of the death of his father, and departed instantly for Paris.

—The composer Nicolai, whose aria Staudigl sang at the last Philharmonic concert, although not much known in this country, enjoys a considerable reputation, on the Continent. He resides at Vienna, and has produced several operas with much success, including "*Il Templario*," "*Proserpine*," and "*Wilhelmine*." He gave lately a concert, at which he had executed

several of his compositions, and each in a different style of writing; first, a "*Pater Noster*" for eight voices, with solos and chorus, without accompaniment, in the genre of Italian music in 1700; afterwards a fugated overture, with chorus, in the German school at the period of 1800, and terminated the concert with some of his modern works.

The Lady Ashburton gave a grand concert at her residence on Monday evening. The programme included selections from the works of the modern Italian composers, and the performers consisted of a selection from the modern Italian vocalists. *Nothing English* either creative or executive. This is the general practice of our nobility, we regret to say.

The next meeting of the Melodists' club occurs on the 29th instant. Sivori, Benedict, and Jarrett are invited.

MONTEZ.—The following letter appears in the Post of Tuesday,

To the Editor of the Morning Post.

Sir,—My attention has just been drawn to a prominent paragraph in the last *Age* newspaper, which states that I introduced the Spanish dancer Montez, to Lady Malmesbury, at my table. You will oblige me much by allowing me, through the medium of your journal, to declare this assertion to be a scandalous falsehood. The person in question brought some Spanish fans and lace to my house, which we bought of her, believing her to be what she stated—a refugee from Seville, desirous to obtain an engagement at some theatre in London.

Your obedient servant.

Whitehall-gardens, MALMESBURY.
June 12, 1843.

M. Camillo Sivori gives a concert to-morrow night at the Italian Opera.

Miss Dolby and Herr Staudigl are engaged to sing at the Gentlemen's Concert in Manchester, on Monday next.

Mr. John Gear and Miss Farmer have announced a concert for the 12th of July.

Hector Berlioz is writing a new opera for the *Académie Royale* to the libretto of Scribe.

A grand musical festival under the conduct of Sir Henry R. Bishop takes place at Edinburgh in the Autumn.

HANDEL'S MESSIAH.—We gave a brief notice of the rehearsal of the *Messiah* last week Mr. Bennett sung the whole of the tenor part, in consequence of the inability of Mr. Pearsall to attend, owing to indisposition. On Wednesday, Mr. Bennett himself was seized with hoarseness, which prevented him from singing. Mr. Manvers became his *locum tenens*, and acquitted himself in a manner that reflected on him the highest credit, particularly as he undertook the responsible task at a very short notice. All the performers attended gratuitously, for the benefit of the Royal Society of Musicians.

COVENT GARDEN THEATRE.—Nothing is as yet settled with respect to the future *impresario* of this ill-fated temple of the drama. Or that Mr. Phelps will take it, or that Madame Vestris, or that Mr. Marshall the limner, or that Mr. Jullien "the great," or that Mr. Beale, or that Mr. Osbaldiston, or that Mr. Roberts will have it, or that it will be converted into a branch of the adjoining market, or that something else will occur in regard to it, is but too certain.

ENGLISH OPERA HOUSE.—The talked of career of the Drury Lane Company is, *pro tempore*, knocked on the head.

HAYMARKET THEATRE.—Mr. Charles Kean commenced an engagement at this theatre on Monday, as usual, in his favourite character of Hamlet; upon this personation it is not for us now to make comment, he was warmly greeted by a crowded house. The cast of the play was generally good, presenting an important new feature in the exquisite embodiment of the character of Ophelia by Miss Julia Bennett, (daughter of that able personifier of parental flinty heartedness, Mr. W. Bennett), of whose debut we have had occasion to speak in terms of the highest commendation. On this occasion Miss Julia Bennett gained additional laurels; those who have seen this promising young actress in comedy with delight, in opera with evident satisfaction, and in farce with *eclatements de rire*, would hardly give her credit for her high-minded conception of one of Shakespeare's sublimest poetical creations;—her success was perhaps the greatest triumph of the evening. We are of opinion that Miss Bennett must have studied that exquisite picture of Redgrave in last year's exhibition.

GERMAN OPERA.—The report that Mr. G. A. Macfarren has taken the English Opera House for German performances is not without foundation, albeit, it is not true. That gentleman has received offers to undertake the German opera, which he has declined for the present season.

SURRY THEATRE.—Miss Romer, Mr. Harrison and Mr. Leffler are operating on the other side of the water with signal success. Mr. George Buonaparte Rodwell's immaculate work, the *Lord of the Isles*, is in preparation.

SACRED HARMONIC SOCIETY.—Mozart's *Requiem* and Hadyn's *Stabat Mater* are to be the forthcoming novelties at Exeter Hall.

A concert will take place on the 28th inst. for the benefit of the widow and ten children of the late Mr. Dodd, harp-maker, who was unfortunately drowned as he was leaving the vessel to which one of his sons was on the point of sailing for Sydney. A host of musical talent has volunteered its gratuitous services, on the occasion.

LISZT is now at Moscow. He has just sent ten thousand francs as his contribution to the "Society of Musical Artists" in Paris.

Notice to Correspondents.

Mrs. DAVIS (Southampton). Her request has been attended to.

Mr. T. GARDNER (Ilminster) will find that his desire has been complied with. The Handel Society was arrested in its progress, for a while, by the sudden and lamented death of Mr. Macfarren, its Honorary Secretary; but a meeting takes place, we believe, to-morrow evening, at the house of Messrs. Cramer, Addison, and Beale.

Mr. C. KNIGHT (Coleraine) has our best thanks.

Mr. B. SCHWAB shall be attended to.

Advertisements.



HER MAJESTY'S THEATRE.

This Evening, Thursday, June 15, (it being an EXTRA NIGHT, not included in the Subscription) will be performed for the last time this season, Mozart's *Chef-d'œuvre* IL DON GIOVANNI. Principal Characters by Madame Gisi, Mlle. Mollini, Madame Persiani, signor Fornasari, Signor Lablache, and Signor Mario.

After which for the last time but one, the Grand Ballet by M. Deshayes, re-arranged in three Tableaux by M. Perrot, the Music by M. Omba, entitled ALMA ou Le Fille du Feu. Principal Characters by Madlle Cerito, Madlles. Canille, Bernard, Colby, and Madame Guy Stephan, M. St. Leon, and M. Perrot.

Applications for Boxes, Stalls, and Tickets, to be made at the Box Office, Opera Colonnade. Doors open at Seven—the Opera commences at half-past Seven o'Clock.

PRINCESS'S THEATRE.

This Evening Thursday, will be performed THE DEVILS IN IT, with THE ANGEL OF THE ATTIC. A Ballet, and the SWEDISH FERRYMAN.

On Friday, will positively be produced, DONIZETTI'S OPERA of LUCIA DI LAMMERMOORE. Lucy, Madame EUGENIA GARCIA, Edgar, Mr. ALLEN, of the Theatre Royal, Drury Lane, his First appearance at this Theatre.

The new Drama, (with Music), called THE SWEDISH FERRYMAN, having met with the most decided success, will be repeated To-night, and Friday, and three times a week until further notice.

Madame ALBERTAZZI will perform on Friday and Saturday.

Madame EUGENIA GARCIA will perform to-night.

THE ANGEL OF THE ATTIC, every evening.

THE DEVILS IN IT! will be performed To-morrow.

Mr. ALLEN, (of the Theatre Royal Drury Lane), is engaged, and will appear on Friday, in Donizetti's Opera LUCIA DI LAMMERMOORE.

A new and original Opera, the Music by Nelson, is in preparation.

A new Divertissement, will be produced in a few days.

A new Comedietta, a new Farce, and several novelties are in rehearsal.

Stage Manager, Mr. H. I. WALLACK.

Dress Circle, 5s. Boxes, 4s. Pit, 2s. Gallery, 1s. Half-price at 9 o'Clock—Dress Circle, 2s. 6d. Boxes, 2s. Pit, 1s. Gallery, 6d.—Private Boxes, 2l. 2s. Proscenium Boxes, 2l. 12s. 6d.—Doors to be opened at half-past Six, and Performance to commence at Seven o'Clock.

ROYAL GRECIAN SALOON

EAGLE TAVERN, CITY ROAD.

Proprietor, Mr. T. ROUSE.

The Public are respectfully made acquainted that this well-known and most popular place of resort is open for the Summer, or Gala Season, with an unequalled combination of amusement. In addition to the alterations of these delightful grounds, there are the "Hall of Nations," and the "Cosmographic Cavern," which will be opened to the visitors, on Gala Nights only.—There will be performed each evening, a Concert of Vocal and Instrumental music, an OPERA in which Mr. Fraser will sustain the principal character; a variety of musical *entrées* and a Comic Ballet Pantomime. The Performances commence at half-past 6, and conclude at about 11. Doors open at 6 o'clock.

Managing Director, Mr. CAMPBELL.

NAPOLEON'S MILITARY CARRIAGE.

Taken at WATERLOO.—Room magnificently fitted to show the decoration of his period, Engravings of his History, splendid Bust by Canova, the Cloak he wore at Marengo, the Sword of Egypt, the Standard given to his Guards, his Watch, Gold Snuff-box, Ring, one of his Teeth, the Instrument that drew it, Tooth-Brush, the Dress worn in exile, Dessert Service used at St. Helena, Counterpane stained with his blood, &c.; the greater part late the property of Prince Lucien.

MADAME TESSAUD and SON'S EXHIBITION, Bazaar, Baker-street. Open from 11 till Dusk, and from 7 to 10. Great Room, One Shilling; Napoleon Relics, and Chamber of Horrors, Sixpence.

THE CHINESE COLLECTION, HYDE PARK CORNER.

This Splendid Collection consists of objects EXCLUSIVELY CHINESE, and surpasses in extent and grandeur any similar display in the known world, entirely fills the spacious Saloon, 225 feet in length, by 50 feet in width; and embraces upwards of FIFTY FIGURES AS LARGE AS LIFE, all fac-similes, in groups, and in their correct native Costumes, from the highest Mandarin to the lowest subject in the Empire.

Also MANY THOUSAND SPECIMENS, both in Natural History and Miscellaneous Curiosities; illustrating the appearance, manners, and customs of more than 300,000 Chinese, respecting whom the Nations of Europe have had scarcely any opportunity of judging.

IS NOW OPEN for Public Inspection from 10 IN THE MORNING TILL 10 AT NIGHT.

Admission, 2s. 6d.—Children under 12, 1s.

WILSON'S**SCOTTISH ENTERTAINMENTS.****MUSIC HALL,**

STORE STREET, BEDFORD SQUARE.

ON MONDAY EVENING, 19th JUNE,

At Eight o'Clock,

MR. WILSON,

Will give

"A NIGHT W' BURNS."

* With a Selection of

BURNS'S MOST ADMIR'D SONGS.

♫ Pianoforte Mr. Land.

PART I.

Handsome Nell—Tibbie, I ha'e seen the day—Young Peggie blooms our bonniest lass—Behind yon hills where Lugal flows—Duncan Gray can here to woo—My heart is a-breaking dear Tittie—Bruce's Address, "Scots wha hae wi' Wallace bled."

PART II.

The gloomy night is gathering fast—A man's a man for a' that—Of a' the airts the wind can blaw—The Deil's awa wi' the Exciseman—Robin's awa.

The Doors will be opened at Half-past Seven o'clock, the Entertainment to commence at Eight, and terminate about Ten o'clock.

Front Seats, 2s. 6d.; Back Seats, 2s.

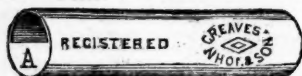
Private Boxes for Six Persons, 45s.; for Eight, 1l. to be had at the Music Hall, at Messrs. Cramers, at Duffs, at Oliveirs, and at Leader's, Bond-street; and in the City at Messrs. Keith, Prowse, and Co's.

MR. WILSON'S Morning Entertainments at the Hanover-square Rooms, on Wednesdays, and Evening Entertainments at Store-street, on the Monday Evenings, as usual.

WANTED FOR A CATHEDRAL,**A Tenor Singer,**

WITH GOOD VOICE AND COMPETENT KNOWLEDGE OF MUSIC.

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